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BRUCE FETZER: So now, Tom, we're actually moving in the era where the physical Institute takes shape in the form of a building. And so early in 1985, of course, the architects interview John. They draw plans up for the building that were instantly recognized by John. But, importantly, those plans also had a very esoteric chamber in the heart of the Institute, and it was, uh, finally, uh, named the Hall of Records.

So could you give us a little bit of background about, uh, the layout of the Hall of Records, and what the esoteric symbology of it was?

TOM BEAVER: Sure. Um, you mentioned, uh, uh, the building and the shape and all that. So I've got a couple of quotes to start, uh, uh, that have not been presented, I don't think, before, and then we'll go into the Hall of Records, because there are just a couple of short ones here.

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Um, John did an interview with the architects, with Hepy and, uh, it's kind of an interesting interview, and it's not really been brought up—out much before. But I want to read just a couple of clips from that, that lead into, uh, the heart of the structure, which was the Hall of Records, I think. Um, uh, John—they're asking John for what he wants in the building, but they're not asking him specifics. They're asking him impressions, and he's talking esoterically, John is, in his responses. Uh, Hepy, um, uh, did a really good job of picking up what John was talking about, and they really, really brought it to fruition pretty quickly, as far as the design goes. So I suspect maybe, uh, at least one of the Hepy guys was a Freemason and, and understood some of these symbols. I'm not sure.

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But anyway, John says to, um, the, the, uh, architects, called Hepy, H-e-p-y, "The truth of the matter is that this is quite esoteric in its concept. It is a kind of esoteric aspect of this that does suggest that this building not be just another rectangular thing." And then he goes on to say—and then, of course, it became a triangle, you know.

There's a quote from Jim, which maybe I'll read, if I can find it. Let's see. Let me see if I can find it. There's a quote, um, uh, in a letter from Archangel Michael, channeled by Jim Gordon to John, where, um, on the shape of the building, in 1983, and, um, Archangel Michael, through this letter, through the channeling, says, "Concerning the building and creating of a structure, that, uh—creating of a structure that is a crystal shape, that is truly a great idea." So Archangel Michael is suggesting a crystal shape.

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Now, um, you know, the quartz crystal on the end is a pyramid, so I presume that the, um, the idea of a crystal shape would be a pyramid-shaped building, which, uh, then turned into, um, a triangle, of course, equilateral triangle.

John also says, in this interview, um, "There's a lot of ESP in this. It seems to me that we can call it intuitive powers if you want to." So there's that connotation that's in this. In other words, we're daring to take a look at something that everybody else is sweeping under the rug.

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So John had this esoteric notion about the building, and, um, it was built, and we've done videos of it. It's an equilateral triangle. It's got, um, Egyptian symbols over the front door, at the back door. Uh, in the parking lot it's got an obelisk. And in the heart of the building, on the first floor, right in the center, was what was called the Hall of Records.

And, um, so a few things John said, uh, regarding the building of the Hall of Records, particularly. Um, uh, he said, um, "As you approach the Foundation, what is the symbolism behind the wings over the entrance?" There's a winged Horus over the entrance, or a winged solar disk over the entrance. "I remember so well that when I was in Luxor in 1959, looking at this great archway, and seeing the spread of the wings, now going into the Foundation, that has been duplicated perfectly." This Temple of Luxor that he's talking about is the temple of Ramses II, where Ramses the Great, which, um, in the Hall of Records, uh, as you walk in, what

you're faced with is a representation of, um, of the Eastern Masonic Temple, the Eastern Masonic lodge room, which is two pillars, and, um, a light of deity above, in between the two colors. And we can show that in a little, um, photo here.

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Um, and then inside, John had 10 busts, uh, of 10 famous personages in history, and John never said it publicly at the Institute but these were 10 personages that Jim Gordon had told him were his past lives. And, um, and it's, and, and the whole principle is based on something we saw at Camp Chesterfield, uh, on the northern city limits of Indianapolis, the spiritualist camp that John was going to starting in the '30s. They had a Trail of Religions there—they still do. We have seen it recently—that is a semicircle of, uh, busts of great spiritual figures in history. And so the inside of this Hall of Records, the semicircle, the ceiling is gold leaf. It's a, it's a Jeffersonian round domed ceiling of gold leaf, and then you have these 10 busts in a semicircle around the room. And there were 10, uh, figures that John thought were his past lives, one of them being Ramses II.

Um, I think that, uh, people didn't know what to make of that Hall of Records, and, um, it didn't take too many years. By the late '90s it was taken out of there.

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BRUCE FETZER: Well, it's interesting because the original design in '85 had it in there, and then, uh, when John was pushed in '86, it was actually, uh, later that summer in '85, you know, to take it out and John said, "No, absolutely, I want it in there," in the summer of '85. And so when he went to contract in October of '85, um, you know, the contract was let with the Hall of Records being in there, and John absolutely insisted on that being, uh, in the Institute, and where it was nestled, actually, as the heart of the Institute.

So, um, and so it was actually three, four years after John died, though, that it was actually just removed.

TOM BEAVER: Yeah. It was taken out of there.

And now, um, I'm not sure any of us at the time it was taken out—not—we wouldn't have taken it out—it would have been the last thing we'd have ever done, if it was you or me—but I don't think we understood, um, as much as we do today, after our talks with Akram Elias,

the Grand Master of the Masonic Lodge, how much this was the heart of the building, the beating heart of the building, was the Hall of Records, right in the center. And if you imagine the Institute as a pyramid, this would have been like the king's chamber of the pyramid, with John's soul in there, of his previous 10 past lives.

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So it was a shame to take it out, and to the extent that the, um, the Institute building is metaphorically or symbolically, um, the Great Pyramid, or a resurrection chamber, or designed to act as a, um, metaphysical machine that—with the hologram at the entrance bringing down spiritual energy into the building, and up through the black waterfall, and up into the working spaces, and then, um, people coming in the front door and seeing the winged Horus, which is the soul of the spiritual secret flying free into the heavens, and at the back door, employees coming in and seeing the winged Isis and Nephthys, uh, Isis' sister, the two Egyptian goddesses at the back door, who, in the Egyptian tradition, uh, were the ones that had the power. They had the spiritual power. They had the wings to fly up into the heavens. And then, uh, the Hall of Records as the king's chamber. So, and—and—and—uh, uh, ceilings of the upper floor are peaked like a pyramid. They're all—they all come to a peak. So the Hall of Records was an important part of that symbol, and, unfortunately, it was taken out.

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But, um, it's good to review these guys were, I think, because, um, they all played, um, interesting roles in history. So, just very quickly, um—and many of them played spiritual roles in history as well, although some of the spirituality came through the channelings, from Jim, and aren't necessarily historically that well known.

So one—the first personage was Socrates, and what John said about Socrates, that bust is, um, "There's lots of activity on the spiritual side," meaning through channelings brought to him, "to bring Socrates and Jesus together as being very, very close to one another." Well, we saw this other life where John was told, through channeling, that he had been initiated by Jesus back as the pharaoh of Egypt in 3000 B.C. So here's another case where John's impression was that, as Socrates, he and Jesus had a relationship, although not, of course, historically.

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So then you had Ramses, Ramses the Great. Uh, traditionally, the, um, the Egyptian pharaoh who was involved, uh, with Moses and the, um, the flight out of Israel of the Hebrews, with Moses leading them. And, um, the metaphysical story there is that Moses actually was, uh, um, raised by an Egyptian, by the daughter of the pharaoh, of course, and became a priest in the Egyptian temples. And then, um, as, uh, Moses led the, uh, the Israelites out of Israel. But that relationship with Ramses was, uh, Moses says Ramses' son. And Jim has, uh, always maintained, although somewhat privately, that he had been Moses in the past, so that he had been Moses in a past life. So Jim and John, as Ramses and Moses there.

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Then you have Francis I of France. Francis I was a Renaissance king of France and really the first great king of France, and in his later years he had, uh, a palace on the, um, Mediterranean, in the South of France, and he built—and this is a historical, uh, fact—he built another palace next door with an underground chamber in between them, and enticed Leonardo da Vinci to come out of Italy and move next to him in this. So this isn't channeling. This is a history these days. Um, but he insisted that Leonard bring the Mona Lisa with him. That's why the Mona Lisa is in the Louvre in France, because Francis I got its hands on it, uh, late in his life.

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BRUCE FETZER: So now we see these two homes together in Hawaii, at the end of John's life.

TOM BEAVER: Yeah. No, there you go. Yes, in Hawaii, John and Jim. Because Jim always maintained that he had been Leonardo da Vinci in a past life. And what, um, what John said about Francis I is, um, let's see. Okay. "There was an underground tunnel that went from the main castle over to Leonardo's castle, and the kingdom didn't realize how close Leonardo da Vinci was to Francis. But Francis would go in that underground tunnel over to see him in his quarters. The chapel still stands there. I have been in the chapel. And Francis would go over to Leonardo's and he would say, 'Tell me about the soul. Let's discuss it. Tell me about the soul.'"

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So the implication there is Leonardo da Vinci was actually a master of the Western mystery schools at the time, which is part of the Rosicrucian tradition, that he was. So that's the Francis I one.

Then there's Joseph of Arimathea, who, of course, is, uh, in the biblical story of the crucifixion of Christ, and Joseph supposedly, um, uh, provided the tomb for Jesus to be buried in. But the metaphysical story is that Joseph, uh, was a wealthy man by owning tin mines in England, on the Cornish coast of England, where it is all tin mines. I think they're all mined out but it's been tin mines over there on the western coast of England. And then Joseph of Arimathea was an owner of those tin mines, and after the crucifixion took Mary, the mother of Jesus, and Mary Magdalene to England, to escape, uh, persecution from the Romans and from Herod.

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So the story is their ship landed on the southern coast of France first, and there's actually a chapel there, um, to Mary Magdalene, showing, in, um, stained glass windows the three Marys landing on the coast, the three Marys being the mother Mary, Mary Magdalene, and the daughter of Jesus and Mary in this story, who they called the third Mary, but her name was Sarah also, in that tradition. But Sarah has a Hebrew meaning, um, and I—I guess I don't remember what it is, but Sarah is not just a name but it's a word that has a Hebrew meaning, like "anointed one" or something like that. So Joseph of Arimathea.

Louis XIV is the next one, and what, uh, John said about Louis XIV is, "There's lots of indication that in his elderly years he became highly spiritual, very, very spiritual in his declining years." So that would have been channeled through John, by Jim, because Louis XIV, of course, his reputation isn't such a great reputation, that he was the ultimate of the opulent kings. But John maintains that he became spiritual in his declining years.

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Then St. John of the Cross, um, who wrote, of course, the *Dark Night of the Soul*, that, in the, um, uh, by—but Jim would have told John would have been translated in the MSIA type of tradition, the Surat Shabd tradition, where the *Dark Night of the Soul* would be trying to cross

the void plane before reaching the soul plane. That would be they're now going through the dark night of the soul.

Then you have Henry II of England. Henry II isn't really that well known, in, uh, in the West. Henry II was known as the first real king of England, the first great king of England. His wife was Eleanor of Aquitaine, so, uh, in, um, on the southern coast—on the southwest coast of France, or, actually, when Henry became king, um, uh, he was king of the British house and the whole western third of France, and, uh, they spoke French. I mean, he and his court spoke French. They didn't speak English. And that created all these centuries of war between England and France, because England, uh, was trying to hold onto those western provinces, and, and, really didn't manage to do it. They lost them a little at a time.

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But Henry's, um, youngest son was Richard the Lionhearted, who fought the Second Crusade, the famous Second Crusade, where, um, uh, in the First Crusade, of course, uh, uh, Jerusalem was taken by the Christian Crusaders and held for about 100 years, and then—but surrounded by, uh, millions of, of, um, Arabs and Muslims, uh, they're not going to hold that, that city, so in the Second Crusade, led by Richard the Lionhearted, they got on the coast of, of, um, what's now Lebanon, and marched down to the, uh, gates of Jerusalem, and, um, and then, um, Richard the Lionhearted got very ill. And, uh, the story is that Saladin, the Muslim general, sent his physicians over and healed, uh, Richard. And Richard, then, also realized that he could retake the city but they would just lose it again, that they couldn't hold it. They were just outnumbered too vastly to hold the thing. So they struck the first, um, peace treaty, western peace treaty in history, really, Saladin and, uh, Richard the Lionhearted. So that has a connection with, um, with Henry II, as Henry's youngest son.

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Now also what happened was—of course—so here's what John says about Henry. "Henry was quite spiritually attuned. He listened to his—to the soothsayers that came into the kingdom." Soothsayers would have been channelers, mediums, clairvoyants. "What happened was one of them, on a spiritual basis, knew where the body of King Arthur was." So,

historically, it was under Henry that, at Glastonbury, the remains of Arthur, King Arthur and, um, and Guinevere, were dug up.

Now, that has a political story to it, and, um, had to do with Henry, uh, getting money out of the church, and all that, but, but, the spiritual story is that they dug up, uh, these bones. Whether they were really King Arthur and, and, Ellen—and, uh, Guinevere is historically doubtful. But, uh, that, that actually did happen, the digging up of these bones that they decided were, were King Arthur. That happened under Henry II.

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Then Thomas Jefferson, and we've covered Jefferson, uh, writer of the Declaration of Independence, of course. Um, possibly a, um, uh, Freemason. Certainly was a Rosicrucian. He was a Rosicrucian. Jefferson followed Benjamin Franklin as ambassador to France, and just like Franklin, became, uh, a Freemason and a Rosicrucian in France. So did Jefferson, then following up they both had, they both did.

And, uh, John said about Jefferson that, uh, "Thomas Jefferson, in his life, was correcting the balancing of karma of Louis XIV." So as Louis had bad deeds, Jefferson's good deeds would have balanced those karmas, and even in France.

So those are the ten personages, and, um, what I think—I didn't understand at the time. I was with John when these busts were being made. We'd go watch them being made. Uh, we went to the studio, uh, many times and watched the progress of them. But I think what I didn't appreciate until doing this project was it isn't just about the past lives. It's really about John's heart and soul being in the building, as a burial chamber, more or less, metaphysically speaking, um, for his presence to be there and to be there, um, permanently. And, uh, in that sense, it's really a shame that it's no longer there.

But this project that I've been doing, part of what we've been doing is bringing this Hall of Records things back out of the shadows and, um, at least, um, putting the story of it, uh, back up on the front page, so to speak, of the Fetzer legacy.

BRUCE FETZER: Great. And as a cornerstone in the archives, as well, it's going to be, uh, one way of memorializing the intent, the purpose of this.

TOM BEAVER: Right.

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BRUCE FETZER: So that's interesting. Um, you know, uh, moving from there, then, uh, John actually, uh, asked, uh, with the departure of, uh, Lloyd and the finishing of the building, uh, the departure of Glenn, which followed. John was asked to actually write a white paper, uh, by Lou Leeburg and myself, to memorialize, uh, you know, the essential purpose of the Institute, uh, as, as, as kind of a guidepost going forward.

And so could you touch on some of the major parts of this white paper?

TOM BEAVER: So, as you say, this was written in 1989, so it's the major—it's the last major document John wrote to his board. It was called "The Founder's Statement." Um, I think, um, you and Lou probably named it "The Founder's Statement." And then, um, it was given to Rob and Rob edited it some, and he put some—he put categories on it, for one thing, which is a good thing, but he also edited it a little bit, and we'll touch on that.

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But, um, it became, um, first principles, and then a section on, um, what to do now activities, current activities that John wanted to emphasize, like the lab, and then final principles at the end.

So, um, there's a few things that, uh, I want to highlight, and not, not the whole thing. I don't want to go all the way through all the final principles, because it's too much. But here's something in the first principles that's interesting. John says, John wrote, uh, "It seems to me apparent—it seems apparent to me that there has been a great outpouring of energy and that humankind on a mass level is seeking to bring into embodiment a greater balance, individually and collectively. This consciousness is one having to do with the collective synthesis, a coming together of the many into one, recognizing that we are all equal, all the same, and of one body."

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That's a powerful statement because it talks about a consciousness of synthesis, which is, uh, a consciousness of the group, a group consciousness, and we've talked about how a group consciousness has power, um, spiritual intention of a group, brings great intensity into the room that can trigger spiritual breakthroughs for people. And John had this notion that, uh,

it was the group with a collective synthesis, a collective spiritual focus, which is the principle of the Masonic Lodge as well, that you have a group of people in the room, with a spiritual focus together, they come from different religions, and at the Fetzer Institute you've got people with different spiritual backgrounds, different religions, but with a common collective sense of focus, of spiritual focus, and, uh, the power that that generates. And John puts that in the first principles.

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Then he says, "Look, for a moment, at the Foundation and its symbol and its meaning." The symbol is the current logo of the Foundation, which is a downward pointing triangle with a J and then an F in the middle of it, and we'll show it on the screen here for a couple of seconds. And John says, "We have, in the logo, we have a triangle, and that triangle has three points of service within the Foundation of body, mind, and spirit." So those were the—that was the mission at the time of the Fetzer Institute, and the basic mission, even into perpetuity of the Fetzer—of the Fetzer legacy, of mind, body, and spirit, which correspond, by the way, to the first three degrees of Masonry—the physical, the mental, and the spiritual—body, mind, and spirit.

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And then John goes on to say, "And yet, within that triangle, there is the foursquare that makes up the activities of the Foundation, working within humankind on a physical, emotional, mental, and spiritual level, for in order to have the perfect balance we must have perfect awareness. We must have understanding of mind, body, and spirit, and we must have balance of the physical, emotional, mental, and spiritual in order that we might find—fully find the true spiritual expression leading to complete healing."

So this points out, um, an image of the pyramid, the square base, the triangular sides, also the square and triangle of the Masonic order, which are the two primary symbols, and why the building is a triangle. So the building is a triangle, as Akram Elias said to me, outside the building, he said it's built like that to remind people why you're here. Why are you here, you know? And the mission is body, the physical, mind, the mental, and spirit, the spiritual.

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BRUCE FETZER: And it's also an instrument. It's, uh, it invokes.

TOM BEAVER: Yeah. Absolutely it invokes, as, as if you're focused on it when you walk in the building you can feel it.

BRUCE FETZER: Yeah, absolutely.

TOM BEAVER: Then he talked about the lab, primarily, and what to do, uh, today, and then he moved into the final principles. And these days the final principles, as they are presented, tend to focus on the beginning, the first—the final principles has, really, uh, five paragraphs: an opening paragraph, which we do—which does get focused on a Fetzer, particular as the first sentence of the first paragraph; the second paragraph has to do with the group, which we've talked about here, the group synthesis; the third paragraph is the, um, um, the spiral of spiritual energy that is created when one, um, sits in spiritual practice—the focus, the spiritual focus creating a, um, a spiraling upward of spiritual energy into the spiritual regions. That's the third paragraph.

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The fourth paragraph has to do with the assistance that comes from the other side when the person is, um, uh, enjoined in a spiritual journey, the assistance that comes from the other side. And then the fifth paragraph, uh, say, ultimately, uh, it's all about unconditional love, and that paragraph is also, um, used in the Fetzer Institute today.

But the ones that aren't used much are the paragraphs on, uh, spiritual practice, and the assistance that comes to those who do spiritual practice, and those are the ones I want to look at, um, uh, or focus on more closely here, raise up.

So paragraph three says, "Over a period of time, if a greater liberation to find balance is to manifest upon the planet, freedom must first manifest. Deliberation on the individual level only manifests when one cries out for freedom. Free me of these bonds of these chains. Free me of these pains, these anguishes. Free me and bring me into a place of loving." So that's a crying out in, uh, prayer. It's a crying out in spiritual focus.

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BRUCE FETZER: An invocation.

TOM BEAVER: An invocation of, uh, of help from the deity. And John says, "When one calls out in such a way, the conscious of liberation is stirred within, as well as without, and liberation becomes reality." So when one calls out in such a way, the consciousness of liberation is stirred, it's invoked, and it is stirred as a spiral of spiritual energy that one rides up and out of the body and into the higher spiritual planes.

BRUCE FETZER: That's also the conscious calling out to the subconscious.

TOM BEAVER: Right. It's the conscious saying to the subconscious, okay, go to work. Do this. Do this. This is what I want you to do. You've got the connection to the spiritual realms.

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BRUCE FETZER: And this all ties right back to *This I Believe*, one of his major speeches. So go ahead.

TOM BEAVER: John goes on. "This is how the liberating action begins, to free one of the downward and turns in a spiral of consciousness and brings one up into the higher focus, back to your higher self. It is here that you will find the answers to the final definition of the Institute's purpose." So what he's saying is, it turns around the downward spiral into an upward spiral of consciousness, and when one reaches the higher levels, that's where one experiences the final definition of the Institute's purpose, as, uh, enlightenment, as an enlightened freedom and an enlightened, um, inspiration at that higher level.

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So, what has happened is that when you—when this paragraph is read, people just say, "Uh, you know, I don't know. It sounds all right, I guess." But people don't get it. They don't get—people don't get the, um, the spiral of consciousness notion, because, um, John didn't elaborate. He didn't elaborate on what he's talking about. He didn't elaborate on this, this notion of spiraling out of the body in, in spiritual practice. Um, he left it for people to, um, interpret as they wish. And because this is a more esoteric paragraph, people tend to skip over it.

So, uh, it's unfortunate, because—well, we'll touch on the first and last paragraphs, and the notion that if you only read those, you get a different impression.

BRUCE FETZER: Right.

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TOM BEAVER: So the next paragraph has to do with, um, the assistance that's offered, and John says, "I believe there is a certain consciousness of synthesis that brings forth a light some refer to as the avatar symmetry." So consciousness and synthesis is what we're talking about, he was talking about, in the first principles, of people coming together in spiritual focus. And in avatar symmetry, is, the avatar is the master, the god figure, um, and the symmetry has to do with above and below. So if there's this spiritual focus, then the avatar, or the spiritual assistance, or the divine providence, or the theosophical master, comes from above to the physical plane, and manifests, and offers assistance.

So in *America's Agony*, John, uh, based, um, uh, his essay on the story of, uh, Washington at Valley Forge, where he invokes the Goddess, uh, Liberty, or the Goddess Columbia, or the Goddess Liberty. They really are all the same figure. And she comes, and she lays out for him the history of America as three perils: the Revolutionary War, the Civil War, and then John thought the third peril was the, um, Age of Aquarius thing, the New Age.

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But the story is Washington invoking the assistance of the angel, and she comes, and she says, "Okay, this is how it's going to go." So she lays it out for him and says, "Go." You know, "Go do it. It's going to happen. You're going to be successful," and then he was successful. So, um, that is the assistance that John, uh, felt was available, and, um, when he—we'll look, in a minute, at, um, at the statement he made at the hologram dedication at the end of his life, uh, just a few days before he left Kalamazoo for the last time and moved to Hawaii, what he said the hologram was dedicated at that point, uh, around Thanksgiving, 1990, and what he said to the staff at that point, at that time, uh, about this consciousness of synthesis and the assistance that is available to the staff at the Fetzer Institute.

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BRUCE FETZER: But while we're still on the final principles, let's go back to where you were leading. If you actually take the first and the last paragraph in conjunction with each other—

TOM BEAVER: By themselves.

BRUCE FETZER: —uh, by themselves, and then if you—if we take what John originally wrote versus the way it actually came out, um, you know, talk a little bit about how the experience of embodiment and awakening becomes a concept.

TOM BEAVER: Yeah. Well, the first paragraph—

BRUCE FETZER: So there are two versions of this, right?

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TOM BEAVER: There's two versions of the first paragraph. First I'll start with the final versions that appear in all the literature. The first paragraph says—starts out by saying, "I'm sure that as you listen you will hear the ring of truth, first and foremost, trying to create a community of freedom within. I'm sure if you listen you will hear the ring of truth, first and foremost, trying to create a community of freedom within, within the Institute, which is based upon the freedom of consciousness, freedom of the individual, freedom of movement, freedom of thought, freedom of development, and freedom of expression, which will allow the Institute to succeed in its mission."

So, um, the way it's presented now is, um, you listen for the ring of truth, which is trying to create a community of freedom in the, um, Institute. So the notion is, um, the notion is the deity, the ring of truth, that spirit is trying to create this community, which implies it isn't there already, that spirit has to come in and create the community. And that's what's going to happen, that that's what the process is.

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And then we go to the last paragraph, where it says, "Remember, whatever the final verdict turns out to be, the summary will be unconditional love." And then there's another part that isn't really used very much, which says, "That is the avatar of the future, because love is the unifying energy field that mobilizes the physical, emotional, mental, and spiritual resources in the caring and sharing with one another."

The way it's presented these days is it starts out with, "I'm sure that as you listen you will hear the ring of truth, first and foremost, trying to create a community of freedom within

the Institute," and then it moves to, "Remember, whatever the final verdict turns out to be, the summary will be unconditional love."

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It removes several notions. It removes the notion of inner practice. It removes the notion of the aid of the avatar. And the first paragraph was actually changed too. It was edited by Rob, and John approved the editing, so I want to make that clear. But here's the original version of the first paragraph that John wrote. He said, "I'm sure that as you listen you will the ring of truth, first and foremost, trying to create an environment within the Foundation community of freedom." That's subtly but significantly different than trying to create the community of freedom. What John wrote is it's trying to create an environment within the community of freedom. So the community of freedom is the group, with the intention of spiritual practice.

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"Spirit comes in, the ring of truth, and creates the environment." Well, we know that's how it goes. That is how it goes, whether it's in the Masonic Lodge, any group of people that are doing spiritual practice together, it invokes an energy, and that energy creates this environment of a spiritualized state, and that's how it works. So to think that the ring of truth comes in and creates a community of freedom, uh, is something static and applies the static thing. Uh, it implies something that, on a spiritual level, makes no sense, really, if you think about it. It doesn't make sense, because it would imply that God comes in and creates a community, you know. I guess that's a religious way to look at it, but to say God comes in and the energy of God creates, uh, an atmosphere, in the group of people that are focused on being receptive to it, that's the spiritual principle in action.

[0:40:47]

And then to jump to, um, the summary will be unconditional love. Well, without the succeeding words that love is the—that is the avatar of the future, meaning that's the god that we're invoking here, and it is—what we're invoking is the unifying energy field of love. Well, that fits this model of, um, spirit as, um, an energy that's, uh, going from above to the subconscious to below and out into the physical world, as an energy that, um, mankind is

involved with in using the energy, um, to improve the human condition, to improve ourselves spiritually. Uh, unconditional love by itself, with no sense of emotion and movement of it, in the sense of the energy of it, becomes a static thing, and a profession of faith, I guess you'd say, but nothing that really has this actual, um, image of the movement of spiritual energy through it.

BRUCE FETZER: So it's a more theistic interpretation rather than as a spiritual monist or a panentheist.

TOM BEAVER: Yeah, absolutely. And we know now, going back to the '30s, the picture—the image that John had, you know, that he's always had, of this movement of energy from the higher levels through the subconscious mind to the physical, and then back up again, the same process back up again. So—

[0:42:37]

BRUCE FETZER: Let's touch on, uh, the hologram dedication, where John then reinforces this notion.

TOM BEAVER: Yeah. So let me find it here. So John—

BRUCE FETZER: First of all, talk about, uh, the background of the hologram, its significance, and, you know, what's leading up to this ceremony.

TOM BEAVER: Sure. Um, the hologram was, um, intended to be placed, and is placed at the entrance to the building, inside, at the main entrance, and it looks like a, um, radio antenna, really. It looks like a spiritual radio antenna. And it's got two rods, a rod on either side of it. So it's, um, uh, it's an image of the Masonic three pillars with a middle pillar being the hologram itself. And one of the pillars has spirals and it has a terrestrial spire and it has a celestial spiral with the two points coming together at the place of spiritual focus and meditation.

[0:43:57]

And this was, um, uh, commissioned by John to, um, uh, uh, a visionary artist named Vincent Mariani, who is actually on the Surat Shabd path himself. He's older than me. He's in his '80s, but he's been on that path for many years. I've know Vincent for many years, and his son as well.

And so Vincent did a great job of designing this thing, but it took a long time. And it's got holographic film on it. It's called "The Hologram" because it's got holographic film that was designed to project light into the room, with the metaphor of it being spiritual light into the room, so spiritual energy coming down through the antenna and into the building, um, um, to inspire the employees that are working there.

And, um, the hologram was finally competed and installed, due to your pushing, I think, of Vincent for a couple of years, and it was installed just before we left for Hawaii, uh, on Thanksgiving of 1990, and then John only lived three more months after that. So the last time he was in the building he was there for the hologram dedication, which was in the evening, and he gave a little talk, um, as part of the dedication.

[0:45:16]

So here are a few things he said at that talk. He said, "This hologram"—so this is to all the staff, uh, maybe some of the trustees. I don't really recall, but the whole staff. Rob was president at the time, and you and Darby were there, of course, and I was there. He said, "This hologram is receiving from the consciousness of the high order of Mikelzidek [ph], a form of energy that the planet hasn't seen in many a decade. That form of energy is coming from the high—from the source of the highest level, directly from the throne of the highest spirit." So the spiritual energy is channeling down through the hologram, from the highest levels of spirit.

Well, the order of Mikelzidek is something Jim would talk about as, uh, in Jim's telling him, that the original teacher of Surat Shabd Yoga, going back thousands of years, was Mikelzidek. That's how John presented it. I mean, that's how Jim presented it to John. Uh, so for John, that was him signaling to the staff. He's talking about Surat Shabd, the sound current here. That's the spirit he's talking about is the sound current, although he didn't explain it. He said it in an esoteric frame.

[0:46:43]

And he says, um, "For those of you that are ready to assume a path of development and advancement for yourself, now is the opportunity, because this new form of energy is at your disposal," and he's talking about the Shabd here, the sound. "It will lift you up and give you exposure to the very, very highest level of deity."

And then John goes on to say, "To all of you here, this is an opportunity that you may never have again. An opportunity is being extended here, a tremendous opportunity for everyone that is here, an opportunity that comes only once every 25,000 years." So that is another, um, kind of hidden phrase, because, uh, the MSIA story includes the fact that what they call the mystical traveler, or the guru, the satguru, uh, only comes down and teaches the shabd once every 25,000 years. Now that is not in the Indian version of the story but it's in the MSIA version of the story, and it's what Jim is sharing with the staff. So this 25,000 years mention is, uh, tipping his hat to MSIA. Now again, he's not explaining it to the staff. They would have to research it for themselves. There were two members of the staff at the time that were members of MSIA, Cara Delouis [ph] and Michael Morton [ph]. I think they were the only two.

[0:48:16]

BRUCE FETZER: And myself.

TOM BEAVER: And yourself. Carolyn Daily, I think. Did she--I think maybe it was after John died that she joined MSIA. I think it was after John died.

BRUCE FETZER: Yeah, I don't think so.

TOM BEAVER: So, um—

BRUCE FETZER: Oh, that's right. She did. She did join.

TOM BEAVER: I think afterwards, yeah, after he died. She wanted to do it on her own, not because of John's pressure.

[0:48:37]

And then he goes on to say, "In a way this is a completion. It could not have happened until the Institute was ready for it. The fact that it happened shows me that you are ready for it." He's talking to the staff. "So make use of it. Make it a part of our life, and your soul, and your destiny, and you will be the better off for it."

So there's a reference to the soul, and I want to, uh, cover, uh, before we stop this section, a couple more references John made to soul in those later days, because—in the last year or so, because this is a MSIA reference again, because the soul plane, as we have mentioned, in MSIA, is the highest spiritual plane in their meditation practice. And John would

use the term "soul" and "soul awareness" but he never explained it again to the staff or to the board.

So I want to read a couple of those, and just present it, um, presenting the notion that, um, John left it a little confusing to people. You know, he wasn't clear on what he was presenting. He was saying the words but not explaining what they were.

[0:49:51]

So first of all, going back to what he said about Francis I and Leonardo, where Francis I said to Leonardo da Vinci, "Tell me about the soul. Let's discuss it. Tell me about the soul." What John is implying there is he's saying, "Tell me about the soul plane. Tell me about soul awareness. Tell me about soul travel." It's an MSIA reference there.

So, let's see. Uh, in 1987—so John got initiated in '85. In 1987, he says, to Jane Anderson, to the communications director of the Fetzer Institute, about Thomas Jefferson. One of the things he said is, "When a person becomes a balanced person, he's traveling towards what? The soul, which is the ultimate goal." So he's making a specific MSIA reference there and not explaining it, and Jane Anderson didn't go into MSIA.

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So, to me, it shows an ambivalence by John, uh, not to push it too far, but had this been 10 years earlier with the Monday night group, and talking about the Great White Brotherhood, he was pushing it. You know, it was clear to him. But now with this MSIA thing and the Surat Shabd Yoga, which was presented in the channelings as an individual path, he's careful about how he pushes it.

Now that's a good thing, good for John, but what it did was create a lack of clarity as far as the Institute mission goes, uh, both for the staff and the board. And, uh, that lack of clarity, I think, is something that, uh, we've been struggling with ever since. And it's one thing for you and I say this is what John meant, but John didn't say it himself, so it's easy to ignore it, if, uh, if you and I say it. So we'll see.

[0:52:00]

Uh, in 1986, he wrote—John wrote a letter to Lloyd Swieringa saying, "I feel that we are on the threshold of a new order where people by the thousands will seek enlightened change.

When it is found, it will allow us to go deeply inside ourselves and find soul. That is where the oneness comes in. We are all one." Did Lloyd Swieringa understand that he was talking about the soul plane? I don't—no, he did not. Lloyd didn't understand it. So it's—you can't really blame people for not, uh, not knowing how to follow up, because, uh, John didn't have a footnote saying, you know, "see the MSIA literature." He didn't do that, did he? Okay.

BRUCE FETZER: And then he said it again, to the board, in March of 1989.

TOM BEAVER: Yeah, which we already read, but I think we should read it again. Let me find that.

[0:52:58]

BRUCE FETZER: It's a trilogy of statements. It's board meeting opening remarks.

TOM BEAVER: Okay. Now hold on a second.

Okay. In March of '89, at that board meeting, John said, "It is my hope that all of us identified with this endeavor while seriously considering what it means to go through self-examination to the extent of seeking soul awareness." And then he doubles down and says, "because if you can't find your way on this great learning planet, it's a tragedy. It's a real tragedy." But yet he doesn't explain what soul awareness implies. He doesn't. It implies initiation into Surat Shabd Yoga.

[0:53:56]

BRUCE FETZER: Right. But it's also consistent with the nature of John, where, uh, he preserved freedom and he preserved the mystery. But here again, uh, what you've done in this session here, this era, where John is personally going into the Shabd, uh, and having a very intense practice, uh, you've tied together, you know, his founder's statement with the hologram dedication, with his personal practice, and it ties back in, uh, to his roots again, uh, all the way back into the '60s, when he wrote *This I Believe*. And still to today, it's consistent with his idea of the integration of science and spirituality.

So that's what we'll be discussing next, and thank you for pulling all these concepts together, Tom.

TOM BEAVER: Okay. You're welcome.

[0:55:05]